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# CARNEGIE

## MAGAZINE

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VOLUME XI PITTSBURGH, PA., DECEMBER 1937 NUMBER 7

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### MERIDIAN

By FREDERICK J. WAUGH (American)

*Awarded the Popular Prize of \$200*

1937 CARNEGIE INTERNATIONAL EXHIBITION OF PAINTINGS

(See Page 209)

## THE CARNEGIE MAGAZINE

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VOLUME XI NUMBER 7  
DECEMBER 1937

Good name in man and woman, dear my lord,  
Is the immediate jewel of their souls:  
Who steals my purse steals trash; 'tis something,  
nothing;  
'Twas mine, 'tis his, and has been slave to  
thousands;  
But he that filches from me my good name  
Robs me of that which not enriches him  
And makes me poor indeed.

—OTHELLO

—32—

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at 8:15 o'clock, and every Sunday afternoon at  
4:00 o'clock.

MARSHALL BIDWELL, Organist

—33—

The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone, therefore, who by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

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### THE DEER KILLING SEASON

Indeed, my Lord,  
The melancholy Jaques grieves at that;  
And, in that kind, swears you do more usurp  
Than doth your brother that hath banish'd you.  
Today my lord of Amiens and myself  
Did steal behind him as he lay along  
Under an oak, whose antique root peeps out  
Upon the brook that brawls along this wood:  
To the which place a poor sequester'd stag,  
That from the hunters' aim had ta'en a hurt,  
Did come to languish; and, indeed, my lord,  
The wretched animal heav'd forth such groans,  
That their discharge did stretch his leathern coat  
Almost to bursting; and the big round tears  
Cours'd one another down his innocent nose  
In piteous chase; and thus the hairy fool  
Much marked of the melancholy Jaques,  
Stood on the extremest verge of the swift brook,  
Augmenting it with tears.

—As You Like It

### THE GERMAN FLAG

A German traveler who visited the International Exhibition of Paintings at the Carnegie Institute complained that the flag representing Germany was not the flag of the present German government. The inadvertence was immediately recognized, the local maker of flags received a hurry order, and two days later the swastika was floating in the good company of its international neighbors.

### LAGGING CULTURE IN AMERICA

DEAR CARNEGIE:

In reading Maxwell Anderson's splendid address in your November number, I was rather disheartened by this observation: "Looking ahead, myself, I still have no more than a hope that our nation will sometime take as great a place in the cultural history of the world as has been taken by Greece, or Italy, or England." Does this mean what it says? Is the great dramatist telling us to pipe down when we boast of cultural achievements for America?

—GERTRUDE M. SHAMAN

This is a rather large question. If creative culture is meant in this quotation, there would seem to be no ground for dispute that America lags far behind the three countries named by Mr. Anderson.

### CAN THE GOVERNMENT MAKE BREAD?

When the government takes over the sowing and reaping of wheat, we shall soon want for bread.

—THOMAS JEFFERSON

### OUR KIND OF MAYOR

It is not the best Democrat or best Republican you need. It is the best mayor; and surely the best mayor must be an active, suggestive, and aggressive manager.

—ANDREW CARNEGIE

# PLANTS CHARACTERISTIC OF CHRISTMAS

BY O. E. JENNINGS

*Curator of Botany and Director of Public Education, Carnegie Museum*



CHRISTMAS, the most joyous of all holidays, became to a large extent the festive season it is today by taking over some of the picturesque features of the festivals of the Druids and other ancient peoples.

Originally celebrated along the northern shores of the Mediterranean solely as a religious occasion, it was not until the habit of Christmas was carried farther into Europe's northwest that it came to have a happier and more brilliant celebration, and at the same time it also seems to have developed the use of plants for decorative symbolic purposes. There come to mind the yule log of Christmastide, a quite natural addition to Christmas celebrations in a wintry climate, and also the merry-maker mistletoe, with its romantic attraction, that was to the Druids symbolic of spirits, because it grew in the air on the branches of their revered oak.

Perhaps it was as a contrast to the bleak and snowy weather outside that the cheerfulness of greens and reds has led to the extensive use of plants with red berries, such as the holly. In Italy, where the skies are always blue, there is little need to seek color and gaiety inside as

there must always be among the peoples of the northern climates. Even the Christmas tree and the custom of giving and wrapping gifts, and particularly their display on a tree, have come to us from the Teutonic lands, rather than from those first countries where Christmas was a day for extravagant feasting.

When the early settlers reached America, they found awaiting them in the coastal swamps a holly to make their hearts glad for the celebration of this festival that they had brought with them from their own countries. The holly of Western Europe is sometimes known by the name of "Christmas," and that and the English holly had been a part of the expression of their joy in this season. Today we use, as the early settlers did, our own holly plant for the conventional Christmas wreath. Likewise, the American mistletoe was awaiting the arrival of Christmas from across the Atlantic. It is not quite as decorative as its English relative, but, as everyone knows, it fills an important place in our gaiety, nevertheless.

Evergreen trees are more numerous in kind here than they are in Europe, and their use as Christmas trees has varied from place to place and from time to time depending on their suitability and accessibility. Trees with shorter and softer foliage have been more generally used, such as the spruces, firs, and cedars, rather than the pines. Probably the best of all, and the one usually recommended





The balsam fir is also more desirable because of its delicious balsamitic fragrance that fills the room with as sweet an aroma of Christmas as the good things that embellish the table.

As the years have passed over this virgin country, leaving the pioneer days and customs behind, the joy of Christmas has remained just as great, but our means of showing our joy in decoration has become more extensive. The Pittsburgher may find some thirty different kinds of plants, hailing from far-distant places from which he may choose those that give beauty to his home. In the market alongside a Douglas fir tree from the far Northwest are long-leaf pines, smilax vines, and shining magnolia leaves from the Gulf states; and bayberry candles from plants growing along the sand dunes and shores of the Northeast. Mountain laurel branches from our own Pennsylvania mountains mingle with the waxy galax leaves and sprays of the lance-leaved leucothoe from the southern Alleghenies. Bunches of the green leafy shoots of the box tree vie with the dyed bunches of bushy sea-lavender and sharp-leaved butcher's broom, both natives of Europe and cultivated here for the Christmas trade. And, finally, that most colorful of all, the poinsettia, a native of tropical America, whose scarlet leaves have made it, in recent years, almost emblematic of the American Christmas.

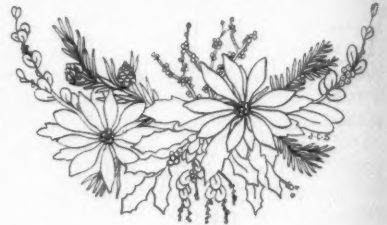


There are various legends and an almost unlimited number of tales of folklore and superstition connected with the use of these plants in their native countries. For instance, there is the mythical origin of gifts in the tale of the maidens in the Hartz mountains who dance about the silver fir, singing songs and decorating the tree with lights, flowers, and ornaments, preventing the escape of the imp who must give them whatever is in his keeping; there is also at least one legend concerning the cutting of the mistletoe with silver knives, which was supposedly a custom of white-robed Druids; and there are many, many, superstitious

tales relating the use of various shrubs and trees in warding off danger, and sickness, and particularly, evil.

With nature offering this variety of glamorous and seasonal splendor, Christmas is sure to bring happiness to our homes, with Tiny Tim's ejaculation "God bless us every one!"

And that happiness of ours—unlike that of our Puritan forefathers, who three hundred years ago steadfastly disdained the use of mistletoe and other pagan shrubs because of their nonreligious origin—is even keener because of the people in other lands and other times, however primitive and simple their homes and lives may have been, or how pagan their customs.



## ARE EFFICIENCY AND WELFARE IN CONFLICT?

BY WILLIAM ELGIN WICKENDEN

*President, Case School of Applied Science, Cleveland*

[An Address Delivered before the Carnegie Institute of Technology on Carnegie Day, November 23, 1937]

THE poet Virgil, celebrating an age rich in color and romance, began his epic with the well-remembered words, "Of arms and the hero I sing." No modern Virgil has quite dared to begin an epic "Of the forger of metals I sing." The age of steel and machinery leaves the poet mute, or moves him only to lament, like John Masfield, that "Life's a long headache in a noisy street." The dyspeptic philosopher Carlyle half-sneeringly describes man as "a tool-using animal." Rather in spite of himself, the dour worshipper of heroes, who distrusted science and hated industry, paid a high tribute to man's dignity and worth. Man alone, in all living nature, fashions tools to overcome his own limitations. The ability to overcome limitations—this is what lifts the savage above the animal, and civilization above slavery.

Andrew Carnegie had this ability in a superlative degree, an inheritance nurtured in his native Scotland through generations of skilful toil, frugal living, and struggle against meager resources, all illuminated by singular aspiration in the higher things of the mind and the spirit. Although his father may be counted as a victim of the Industrial Revolution, Andrew himself was its

true son and heir. About the time of our own War of Independence, a group of inspired workingmen in England and Scotland hit upon a revolutionary idea. It was a very homely idea indeed and

one many times rejected, that the best way to get rich is by working for a living. What made it revolutionary was the idea that the limitations of human muscles and senses were to be overcome by power-driven machinery.

The industrial revolution of James Watt and his contemporaries was a bid by poor men, with wits keenly sharpened in the struggle for existence, for a place in the sun. Living in a crowded country where privileges

were preëmpted by birth and title, these men of genius found only one door of opportunity open—work. . . From this revolutionary idea, modern industry was born.

After Napoleon the same revolutionary idea took root in Germany. There the old social and economic order long nurtured by an aristocratic society was prostrate. Nature had made Germany, like Scotland, a poor country. . . Industry was Germany's one open road of opportunity. Here the revolutionary idea acquired a new aspect, the deliberate linking up of scientific inquiry



DR. WILLIAM ELGIN WICKENDEN

with the arts of invention and of organization. . .

The new gospel of the glorification of work by machinery, as the poor man's door of opportunity, found in Andrew Carnegie its natural prophet. No man could have been better prepared for this mission by birth and breeding. No man practiced this gospel with greater genius or expounded it with greater enthusiasm. He was, in truth, the most perfect exemplar of a major epoch in American life.

A century or more ago, the sea had been the open door to American ambition. . . . When in time the seaward door grew narrow, the landward door swung wide. In a little more than fifty years the federal government either sold for a song or gave away two million square miles of the richest land in the world. . . .

With this universal opportunity to own land went widely diffused wealth. Fortunes were made in this era from the rise in property values, but judged by the standards of today they were modest indeed. The Case family, to whom the Case School of Applied Science is a living memorial, built up its wealth through prudent investment in real estate in the young and thriving city of Cleveland a century ago. It became probably the richest family in the city in the land-development era preceding the Civil War, yet its fortune never reached a valuation of \$2,000,000, a sum in striking contrast to the \$325,000,000 Carnegie gave away before his death.

With the War, and especially in the early years of reconstruction, came a profound change. The doors of opportunity began to swing in new directions. Andrew Carnegie's swift and triumphant progress from telegraphy to railroading, and then to ironmaking, epitomizes it perfectly. How revolutionary were the changes in the directing forces in American life may perhaps best be exemplified by setting down two lists of men—the first consisting of those who exercised the deepest influence in the fifty years lead-

ing up to 1870, and the second of men of comparable influence in the half century which followed. In one you will write the names of Jefferson and Jackson, of Webster, Clay and Calhoun, of Lincoln, Douglas, and Davis, of Lee and Grant. The second list begins with the railroad barons—the Vanderbilts, the Goulds, and the audacious Jim Hill, who flung his railroad empire through the then empty Northwest: from the Mississippi to the Pacific. In it we write large the names of Carnegie and of Rockefeller; and beside them the names of Edison, Bell, and Westinghouse, of McCormick and DuPont. Toward the end we inscribe the house of Morgan, and last, but far from least, the name of Henry Ford. . . .

This new era that Andrew Carnegie entered through such brilliant strokes of youthful genius made him a millionaire at 27, its most brilliant exemplar, and its most enlightened exponent. He played his part in this epic drama with a subconscious sense of destiny, as one guided by universal forces that far transcended any merely personal striving for wealth or power. He had a mission, and the mission was greater than the man, freeing life from inner conflicts and indecisions and lifting faith to an almost Messiah-like level. That the changes being wrought in American life were good, it would be impossible for such a man to doubt. Were not the limitations which had so cramped life in his boyhood Scotland being swept away? Was not the nation's productive power being multiplied beyond the magic of an Aladdin? Were not the benefits being diffused in an unprecedented rise of the standard of living? Was not a career being opened to talents on every hand? Wealth was increasing as man had never imagined. Had not the Scriptures commanded man to be fruitful and multiply? Dangers, to be sure, lurked in the increasing concentration of control, especially if perpetuated through any hereditary caste, but these were to be mitigated by the unheard-of formula of deliberately

dying poor, through enlightened philanthropy on a scale never before dreamed of.

Seen in a longer perspective and in the disillusioning light of the last decade, the basis of Carnegie's boundless optimism now seems rather tarnished. . . . We have more wealth than our fathers, but less security. We earn more, but we worry more. A day's work in Pittsburgh is said to buy twice as much as a day's work in Sheffield, three times as much as a day's work in Paris or Prague, and four times as much as a day's work in Warsaw or Milan, but who can be sure of work to do? George Washington was the richest American of his generation, as Henry Ford is reputed to be today. Is Ford the happier man?

The Washington fortune, like most of the wealth of his day, was in land. . . . As time went on and population increased, land values were certain to rise in proportion. Henry Ford's fortune, like most of today's wealth, is not in land but in physical plant. Except for a nominal scrap value, its worth is solely a matter of productivity. It may be worth a king's ransom today and nothing tomorrow. Keep it idle for five years and its value is all but destroyed. A strike may paralyze it without a moment's warning. Land has permanence, but plant is ephemeral. Its imposing buildings and equipment are mere transients, almost illusory, just the objectified forms of human ideas and ingenuity, the most changeable things we know. Over all our industrial wealth hovers the spectre of obsolescence—not the slow and orderly wear and tear of daily use, but the threat of some revolutionary discovery in the scientist's laboratory, some new product of the inventor's ingenuity, some new stroke of the stylist's brush, some new whim of the consumer's caprice. Long as we may for the life of ordered security, so lately lamented by Herbert Hoover, we shall find it hard to recover it.

We find ourselves living, for better or

worse, in a profit economy which is exceedingly hard to manage, quite different from the subsistence economy of the framers of the Constitution. A century of time has removed us ages in experience from the hand weaving of Andrew Carnegie's childhood home and from the old-time American farm which produced three-quarters of all the family's needs. Those were days in which a cash income of three hundred dollars a year spelled affluence. What we have gained in earning power, we have lost in versatility and self-reliance. We have no roots in the soil. When disaster comes, there is no place to go, except on relief. Few men consume their own products. The channels of distribution are intricate with many chances of breakdown. It is almost startling, when one looks into it, to find how few of our people are required to supply our material needs, and how many of us are occupied with intangibles. In 1870 approximately 78 in every 100 workers produced or transported things, and 22 rendered intangible services; in 1930, 58 in every 100 produced or transported things and 42 rendered intangible services. Life has grown in beauty, comfort, and convenience, but at what price of stability? A depression has been described as a time when we do without the things our grandfathers never dreamed of having. Food and clothing, fuel and shelter we have to have regardless, but grand opera, trips to Bermuda, and beauty treatments we can in a pinch do without. Even in the best of times we could not employ 30 per cent of our people or half of our adult workers to feed and clothe, or to warm and house us. In a word, our economy is top-heavy with overhead. Depression comes, and half the business structure is threatened with collapse.

Seen in a century's perspective, it is clear today that industry has thrived fabulously under a profit economy, whereas agriculture seems to have fallen under a blight. In normal times city families have three times the average income of farm families and far greater

opportunities for employment. Jobs in industry and transportation, in commerce and in services of all kinds have steadily gained on population in each decennial census, but if we had as many men and women gainfully employed on American farms today—in proportion to our population—as in 1870, we should have 10,000,000 more people at work. Note that 10,000,000 well, for whatever may have been the dislocations of the last ten years, our unemployed millions—seen in the perspective of sixty years—have come from just one place, and that is off our farms. . . .

Democracy and the principle of enterprise have stemmed from the same root. Both have flourished with the advance of science and technology in the last two centuries. The ancients seem to have accepted aristocracy and slavery as ordained of Nature; they were the inescapable corollary of meager resources and scanty production. Democracy rests on the expectation of abundance, to be achieved by stimulating the creative energies of men as individuals. Without the aid of science democracy would be an empty dream. It conceives of government not in terms of the State, as something separate from and superior to the people, but as an agency for maintaining an organization of life and labor which most fully releases the creative powers of the individual human spirit for the benefit of all.

This is high doctrine, and I doubt not that if it had been propounded to Andrew Carnegie he would have given it his enthusiastic assent. Yet the principle of free enterprise, in actual experience, has not been the pure and unalloyed good our fathers imagined it to be. The problem of guaranteeing at least a minimum of security is not to be so lightly dismissed. In trying to read the mind of Andrew Carnegie, one is reminded of the time when Henry Ward Beecher, after preaching a very advanced sermon for his day, was asked if he still considered himself a Calvinist. "Oh yes!" was the quick reply, "I am a perfectly good Calvinist." "But Mr.

Beecher," the questioner continued, "how can you reconcile that statement with the sermon you preached this morning?" "Why, it's this way; if John Calvin were alive today, he'd believe what I do." If Andrew Carnegie were with us today, how would he view the issue between enterprise and security? . . .

I cannot but feel that he would warn us against letting secondary goals, however good, obscure or eclipse our major objective. I believe he would envision a central goal for our times, as for his, in terms of more, better, and cheaper goods, in terms of more, better, and higher-paid jobs, and in terms of greater production of surplus wealth to insure the future spiritual and material progress of society. I am sure he would have scant patience with those who hold that thrift, research, inventions, organizing ability, and business adventure no longer deserve to be encouraged by every resource that the people can command, or with those who hope to solve the problem of creating jobs for our workers by division rather than multiplication.

Higher wages and shorter hours for workers are praiseworthy goals, but secondary ones. If secured by duress, or without corresponding gains in efficiency of production, a few men benefit temporarily, but society loses. Collective bargaining is a desirable goal, but secondary. When it takes the form of conflict, everyone loses in the long run; when it attains the level of mutually responsible collaboration for gains in production, everyone wins. Higher prices benefit a few, lower costs benefit everybody.

The conflict between immediate goals of minor worth and less obvious goals of fundamental worth finds no more striking example than the recent public controversy waged around the electric power utilities. That abundant electric power should be our universal servant, every one agrees. Steinmetz once remarked that so little power is used because it is so dear, and it is so dear be-

cause so little is used—a squirrel-cage sort of dilemma, running in a vicious circle. Perhaps it is true that industry has never quite shaken off the luxury complex of its early days. Mr. Roosevelt proposes to break the vicious circle by a closer policing of the industry, and not wholly without reason. Some of us, however, think he is missing the main point. Policing the industry may cut a cent or two off the rates per kilowatt-hour, whereas research may some day save us the major fraction. Ignorance—represented by the fact that 100 units of energy in the coal pile end up as only three units of useful light—is costing us far more than the alleged perversity and greed, or the misdirected financial magic of the utility magnates. How short-sighted to quench the spirit of enterprise—the source of research, invention, and business adventure—for such minor gains as policing may afford!

In this connection it is interesting to recall the visit of a committee of the British Parliament to Faraday's laboratory at the Royal Institution, to view his discoveries in electro-magnetism. One practical politician, on being shown an instrument of no apparent use asked contemptuously, "Humph! Of what possible value is a thing like that?" "Some day," Faraday replied, "you may be able to tax it." What prophetic words! Last year, I am told the electrical industry which grew from Faraday's seemingly useless scientific toy paid \$260,000,000 in taxes in the United States alone, a sum many times greater than the entire cost of winning for society our entire knowledge of electrical science. Taxes, as we know, are presumed to be only a minor fraction of the wealth on which they are levied. Who can even guess the sum of the wealth created by Faraday's life and work? Ignorance remains, as always, the chief barrier between the common man and the more abundant life. Attack on it must be waged relentlessly in every laboratory of science and in every realm of human organization and relations. To keep vital the spirit of

inquiry, of invention, of thrift, and of enterprise, and not to allow zeal for reform to quench the fires of progress, is today the first concern of educator and industrialist alike.

Never was the task of scientific research and technological education more imperative or more challenging than now. Our duty is to fertilize industry at its roots. If 30 per cent or less of our people are to supply the material needs of all, common sense dictates that their work must be efficient and profitable in the highest degree, to create the surplus through which others may find support in less tangible activities. If public works on a grand scale are to compensate for the unavoidable fluctuation of private employment, there must be wealth to tax above that required for the uses of industry alone. If agriculture is to employ a decreasing proportion of the population, industry must be geared all the higher.

If the millions now unemployed are ever to be employed, it will be in jobs not yet created, in serving industries not yet organized, in applying scientific truth not yet discovered, in operating machinery not yet invented, in making products not yet developed, and in supplying needs of which the consuming public are not yet aware. This is the road that leads to the more abundant life.

A little more than a year ago President Roosevelt took occasion to admonish engineering educators on the duty of inculcating a higher order of social understanding in the engineers of tomorrow. Have we so greatly failed of our broader mission? Let us humbly confess our shortcomings. As a group, men of science and engineering are not articulate on social issues. We see dimly and walk gropingly, often by faith and not by sight. Yet I cannot but feel that at heart our social philosophy has been and is sound, and that we have only to affirm it more fearlessly. In this I feel assured, that if Andrew Carnegie were alive now, he'd believe what we do.

## ANOTHER SIEBENECK GIFT TO THE LIBRARY

THE appearance and interest of the Library's Art Reference Room was greatly enhanced last year when Henry King Siebeneck, a discriminating print collector of Pittsburgh, lent twenty-one prints from his private collection for display there. He has now sent a deed transferring these prints to the permanent collection of the Library. Included in the group are engravings by Bartolozzi and Hollar, and etchings by Whistler, Lalanne, Carracci, and other masters of the art.

Mr. Siebeneck began to collect notable engravings and etchings many years ago. His first acquisitions were made because of his interest in the subject matter; later he became attracted to the medium itself. In 1925 he pub-



ALBRECHT DÜRER THE ELDER FROM THE  
PAINTING BY ALBRECHT DÜRER (Engraving)  
BY WENZEL HOLLAR (1644)



FUMETTE (Etching)  
BY JAMES A. McNEILL WHISTLER

lished "Notes on a Small Collection of Prints," in which he tells of the artists and their work.

A former valuable gift of eighteenth-century prints—forty-one caricatures bearing upon William Pitt the Elder and his times, together with twenty-six portrait prints of Pitt dating from 1757 to 1824, and eight memorials or groups dating from 1778 to 1784—was presented to the Library last year by Mr. Siebeneck. These drawings are historically important from more than one point of view, and are naturally of more than common interest to Pittsburghers, as the new gift cannot fail to be.

A review of the William Pitt caricatures appeared in the *CARNEGIE MAGAZINE* for December, 1936.

## PATRONS ART FUND PURCHASE

THROUGH the Patrons Art Fund, the Carnegie Institute has acquired two paintings by American artists which were in the 1937 Carnegie International Exhibition—"Cape Cod Afternoon" by Edward Hopper and "Christina" by Bernard Karfiol. These additions to the permanent collection make thirty-six paintings that have been secured through the Patrons Art Fund since its establishment in 1922.

"Cape Cod Afternoon" was painted in the summer of 1936 to be included in the exhibition of oils, water colors, and etchings by Edward Hopper at the Carnegie Institute in March 1937, but it was diverted into the fifteenth biennial exhibition of Contemporary American Painting at the Corcoran Gallery of Art. It emerged from that exhibition bearing the W. A. Clark First Prize of \$2,000 and the Corcoran Gold Medal. It, therefore, came into the 1937 Carnegie International a marked canvas, but it needed no prize or medal to call attention to it as a painting of distinction and individuality.

The painting shows the rear of a nondescript, white frame cottage facing the water with a stable and ramshackle sheds in the foreground. The buildings stretch across the canvas and leave just enough room to show a view of the water in front of the cottage. The time is probably late summer, and, as the grass has grown high and

the shutters of the cottage are closed, the place has not been inhabited during the season. The incident is not an inspiring one, but the artist with his power of selection, sympathy, and his technical skill has elevated it to an important American scene. In this instance, as in many of his other paintings, Edward Hopper has chosen a house which is isolated, poorly designed, and somewhat run-down, and given it an appropriateness and a dignity of its own. He demonstrates once more in this painting his interest in pattern, for the lines of the cottage, its windows, porches, and the various projections offer him forms in which he delights. Not the least feature is the way the artist has made the sunlight play over the canvas and enhance the scene. This painting demonstrates what has been said before of this artist's work: "It is direct and simple. It emphasizes a native accent both in subject and technique. It is humble, never

pretentious. It disdains affectation, and it is honest. It is an art in the fine American tradition of Homer and Eakins."

Edward Hopper was born at Nyack, New York, in 1882. After being graduated from high school, he decided to study illustration. At first he attended a commercial art school, but later entered the New York School of Art, then known as the Chase School, where he came under the influence



CHRISTINA

By BERNARD KARFIOL

of Robert Henri. There, Kenneth Hayes Miller was also one of his teachers, and among his fellow students were George Bellows, Rockwell Kent, Glenn Coleman, Guy Pène du Bois, and Gifford Beal. After five years at the Chase School, he went abroad and spent a year in Paris. For a period of ten years, he was scarcely heard from in American art circles, but he continued his work from time to time as an illustrator. In 1913 he began to etch and was very successful in this medium. In 1919 he had a one-man exhibition of paintings at the Whitney Studio Club, and the next year he turned to water color as a medium of expression. Frank M. Rehn gave him a water-color show in 1924, which met with marked success. He then resumed oil painting and began to show in the important national exhibitions—among them the Carnegie International, in which he showed for the first time in 1928. His apprenticeship was a long and severe one, but his rise in the world of art very rapid. He won the Bryan Prize at the Los Angeles Museum in 1923, the Logan Prize at the Art Institute of Chicago in 1923, Honorable Mention at the Pan-American Exhibition, Baltimore Museum in 1931, the Temple Gold Medal at the Pennsylvania Academy of the Fine Arts in 1935, and the W. A. Clark First Prize and Corcoran Gold Medal at the Corcoran Gallery of Art in 1937. He is represented in all the important public and private collections of contemporary art in this country.

"Christina," by Bernard Karfiol, which was painted in 1936, presents a three-quarter-length figure of a young woman, nude to the waist. The lower part of the body is covered with a brilliant Pompeian red robe thrown over the arms and held tightly with clasped hands. The figure is exceedingly well-placed in the canvas, rather low and just off-center. The background is simple but, made up of effective brushwork, it serves to outline the figure and throw it into relief. The figure is modelled with more care than the artist

seems usually to employ, and he is apparently much concerned in bringing out the simple charm of the subject. In doing this painting, he deserted for the time being the austerity which frequently marks some of his work. In this instance, he has achieved richer, rounder forms and portrayed his subject with warmth and tenderness. The young woman for the moment seems dwarfish, but on study takes on a monumental character. There is a calmness, an aloofness, and an air of timelessness about the picture.

Bernard Karfiol was born in 1886 in Budapest, Hungary, of American parents. His boyhood was spent on Long Island, New York, in the vicinity of a factory established by his father, who besides being a manufacturer was also an engraver and inventor. In 1900 Bernard Karfiol entered the School of the National Academy of Design in New York City and the following year the Julian Academy in Paris. He remained in France for a few years and worked independently, exhibiting in the Grand Salon in 1904 and at the Salon d'Automne in 1905. Returning to New York in 1906 to continue his painting, he supplemented his work as an artist by teaching. He exhibited in the famous Armory Show in 1913, and at the Modern Artists of America Exhibition in 1921, where his work came to the attention of Joseph Brummer, who gave exhibitions of Karfiol's paintings at the Brummer Galleries, New York City, in 1923, 1925, and 1927. Awarded Honorable Mention in the Panama-Pacific Exposition at Los Angeles in 1925, Honorable Mention in the Carnegie International in 1927, he also received the W. A. Clark First Prize and Corcoran Gold Medal at the Corcoran Gallery of Art in 1928. He is represented in private collections and in such public collections as the Metropolitan Museum of Art; the Phillips Memorial Gallery, Washington; the Detroit Institute of Arts; the Whitney Museum and the Museum of Modern Art, New York City.



CAPE COD AFTERNOON

By EDWARD HOPPER

The Patrons Art Fund, through which the Hopper and Karfiol have been acquired, was established fifteen years ago, when the late Willis F. McCook offered to give \$10,000 in ten annual installments for the purchase of paintings for the permanent collection of the Carnegie Institute, provided that nine other art patrons were found who would match his gift. These conditions were not only met very shortly but were exceeded when fourteen subscribers pledged duplicate sums. The list now numbers twenty-one and includes the following names: Mrs. Edward H. Bindley; Paul Block; George W. Crawford;\* B. G. Follansbee; Mrs. William N. Frew, in memory of William N. Frew; Mrs. David Lindsay Gillespie and Mabel Lindsay Gillespie, in memory of David Lindsay Gillespie; Howard Heinz; Mary L. Jackson,\* in memory of her brother, John Beard Jackson; George Lauder;\* Albert C. Lehman;\* Willis F. McCook;\* Andrew W. Mellon;\* Richard B. Mellon;\* William Larimer

\*Deceased.

Mellon; F. F. Nicola; Mrs. John L. Porter; Mrs. Henry R. Rea; William H. Robinson; Ernest T. Weir; Emil Winter; Mrs. Joseph R. Woodwell\* and Mrs. James D. Hailman, in memory of Joseph R. Woodwell. New members are eligible at any time.

J. O'C. JR.

#### THE STRUGGLE FOR PEACE

Yet much remains  
To conquer still; peace hath her victories  
No less renowned than war: new foes arise  
Threatening to bind our souls with secular  
chains:

Help us to save free conscience from the paw  
Of hireling wolves, whose gospel is their maw.

—JOHN MILTON

#### THE POWER WITHIN OUR BOOKS

Books are a guide in youth, and an entertainment for age. They support us in solitude and keep us from being a burden to ourselves. They help us to forget the crossness of men and things—compose our cares and our passions, and lay our disappointments asleep. It is chiefly through books that we enjoy superior minds, and these invaluable communications are within the reach of all.

—JOHN WANAMAKER



## THE GARDEN OF GOLD



**L**ARGE and small, the gifts of money continue to swell the Endowment Fund of the Carnegie Institute of Technology toward the \$4,000,000, in raising which we are to receive \$8,000,000 from the Carnegie Corporation of New York on June 30, 1946. And so—read!

The Maurice and Laura Falk Foundation have just subscribed \$300,000 toward this Endowment Fund. They are truly planting the money in a Garden of Gold, for no sooner does it reach the Gardener than it sprouts up by a sort of automatic process into \$900,000, because of this arrangement whereby every dollar so given produces two more dollars.

In recognition of Maurice Falk's lifelong interest in social problems, the Foundation will establish at Tech a professorship of social relations, and the holder of this position will have charge of the new educational program at Carnegie. At the suggestion of the Carnegie Institute of Technology, the chair will be known as the Maurice Falk Professorship of Social Relations.

Mr. Falk, who established the Maurice and Laura Falk Foundation, and whose gift to Carnegie Tech makes possible the new program of social studies, is a native Pittsburgher. He was a pioneer in the development of nonferrous industries in this district. He is active on the boards of several

steel corporations including the National Steel Corporation, the Edgewater Steel Company, and the Blaw-Knox Company. He is a director of the Farmers Deposit National Bank and the Reliance Life Insurance Company. Among the social agencies on which he

serves as director are the Federation of Jewish Philanthropies, the Montefiore Hospital, and the Young Men and Women's Hebrew Association of Pittsburgh.

J. Steele Gow, Director of the Falk Foundation, made this statement in connection with the Endowment grant:

"There were many considerations which induced the Falk Foundation to look with favor upon the proposal of the trustees of the Car-

negie Institute of Technology to establish in their faculty the Maurice Falk Professorship of Social Relations.

"None was more important than the opportunity given the Foundation to provide a Pittsburgh institution with the means of taking leadership in training engineering students for effective citizenship as well as for careers in engineering.

"The preëminence of Pittsburgh as an industrial center has made it possible for us to develop here outstanding engineering education. It is a logical development, therefore, that a Pittsburgh institution should be given the means



MAURICE FALK

of pioneering in training engineering students in an understanding of the economic and social problems which have been deposited by the advance of technology.

"That a Pittsburgh foundation should cooperate with a Pittsburgh educational institution to this end seemed especially fitting."

The gift from the Falk Foundation will make it possible for Carnegie Tech to undertake two closely allied projects in its educational program, both of which are in keeping with the objectives of the Foundation in solving problems involving economic and social relationships.

The first of these projects will have as its objective the development in the young engineer of a social consciousness and social responsibility. To attain this end there will be set up at Tech a program of related social and cultural studies in the College of Engineering to run throughout the four-year college period of attendance.

The second project will provide for a continuing, long-range research study of the ever changing social relationships in the industrial and business life. In the development of this program industrial, civic, and professional leaders of Pittsburgh will be brought into consultation.

The establishment of this new department in the training program at Carnegie Tech is in line with the educational philosophy of President Doherty, who many times in addresses and in his writing has emphasized the point of view that the engineer must be trained not only as a scientific technician, but, what is equally important, must also be given a background that will make it possible for him to understand the social implications of the work that he does. He believes that the engineer has not assumed sufficient responsibility in our economic life, that his attitude has been too limited, and that he has given too little thought to the social consequences of the technological civilization which he has been instrumental

in creating in our modern world.

Believing that this attitude can be corrected only by education during the formative years, President Doherty, who had had experience in developing a liberal program for engineering students at Yale, began shortly after he took over the presidency at Carnegie Tech to work with his faculty to reconstruct the courses of study for engineers. This fall a new program was adopted in the College of Engineering providing the necessary time for social and humanistic studies. This was his first step to liberalize the curriculum, and thus furnish a broader cultural background for the engineer.

As his second step in the development of this line of educational training, President Doherty approached the Falk Foundation for financial assistance in providing an appropriate program. Mr. Gow, Director of the Foundation, immediately recognized the possibilities of President Doherty's plan, and he in turn secured the hearty endorsement of the Foundation trustees.

Now, having secured the support of the Foundation, President Doherty will be able to develop the new program of social studies for the engineering student. He plans a four-year course consuming perhaps one-fourth of the student's total educational time, the remainder to be devoted to the usual engineering and scientific subjects. Through this program he hopes to bring about in the mind of the student a clear historical understanding of the parallel growths of science and engineering on one hand, and social customs, relations, and institutions on the other—in other words, a social consciousness and historical perspective of social evolution, especially since the invention of the machine. Along with this there would be other objectives: the ability to read purposefully and form intelligent opinions, the ability to organize thoughts logically, the capacity to use English effectively, and a continuing interest in all these matters after graduation.

While these are the broad objectives of the program, it will necessarily take some time to get such a plan fully in operation. So at the inception of the program next fall, a small group of students will be selected to study under the Maurice Falk Professor. The course will consist principally of extensive reading in relation to a selected problem under professorial guidance, with reports at seminars. After the student has attained a broad general knowledge of social development, he will investigate thoroughly a few special economic and social questions. He will be assigned to a tutor in the particular field which he selects for detailed study. Then, following a program of supervised reading, he will report on his investigations, defending his findings before his classmates. Finally having had the advice and suggestions of his tutor, and the criticisms of his fellow students, he will prepare his conclusions in written form.

President Doherty said, in commenting on this great and inspiring gift:

"We are deeply grateful to the Falk Foundation for their generous support of our program and for their faith in the institution. The principal objective is to have engineers recognize their responsibility, as both citizens and professional men, for the social and economic problems growing out of technological development. We believe that this can be brought about only by a program of education. The Falk gift now makes this plan possible."

Speaking of this imposing gift, William Frew, Chairman of the Endowment Fund Committee and Vice-President of the Board of Trustees of Carnegie Institute, said:

"We are greatly pleased by the action of the Falk Foundation in making a gift of \$300,000 to the Carnegie Institute of Technology. It is a recognition not alone of an educational need to be met but of the soundness of the effort to bring the Tech endowment to a figure that compares favorably with that of other technical schools in the country.

"The General Committee on the Endowment Fund is making substantial progress. We are presenting the aims and claims of Carnegie Tech to industries, corporations, foundations, and individuals who realize the importance of a personnel trained in engineering but recognize also the great value of a broad understanding of economic and social problems.

"The recent action of Westinghouse Electric and Manufacturing Company in setting up a coöperative educational enterprise with Carnegie Tech and now this step on the part of the Falk Foundation give us real encouragement in our present effort and, we feel, insure its ultimate success."

Samuel Harden Church, Chairman of the Carnegie Tech Board of Trustees, said: "This gift of \$300,000 from Maurice Falk's benevolent heart brings wonderful properties with it, for it almost immediately expands itself into \$900,000; and then, it paves the way to give our yearly output of technically trained students a broad instruction in those spiritual things which will add beauty to strength in the works which they go forth to build. The gift carries a creative power of its own, the effects of which will perpetually enrich the educational scheme at Tech."

One of our trustees who has subscribed \$10,000 toward this Endowment Fund has made a first payment of \$5,000. And that great friend of all good causes, William B. Klee, has subscribed \$3,000 for the same purpose.

And last, but in its deep meaning, by no means least, we have received gifts from a list of our devoted graduates, ranging from \$1.50 to \$30, and totaling \$270, which under the two-for-one magic formula jumps to \$810. Their names follow: M. T. Archer, Mrs. B. Ralph Bevins, Elizabeth Schwartz Brannon, Edward S. Bucher, Ruth Turkle Buente, John A. Carothers, Mary Jaye Cooper, W. C. Dodge, Albert K. Fischer, Weston H. Gillett, Nellie B. Green, Howard Johnston, Edward R. Jones, Howard Kaltenborn, John H.

Kinghorn, Mary Ride Lees, Helen M. Lutton, Sara Williams Mundo, Rudyard Porter, W. Ward Powell, Michael V. Smirnoff, A. M. Staehle, Reginald D. Street, Charlotte Watson Trautman, D. L. Trautman, and G. E. P. Wright.

Heretofore in listing the total of sums subscribed to the furthering of the work of the Carnegie Institute and the Carnegie Institute of Technology, the grand total for both has been given in one lump sum. In the future, in order that our readers may more clearly watch the progress of Tech toward its goal of \$4,000,000, contributions will be listed separately in this closing paragraph of the Garden of Gold. Dividing the total sum of \$2,646,077.30, acknowledged in November, as given respectively to the two institutions, the

amount for the Carnegie Institute is \$1,172,511.64, of which \$350,000 was for endowment, and \$822,511.64 for operation, and the amount for Carnegie Tech is \$1,451,743.16, a substantial part representing gifts for operation, and the balance for endowment. The subscriptions for \$300,000 and \$3,000 acknowledged above will not be included in these totals until they are paid at the convenience of our friends who made them. Therefore, we add here only the \$5,000 and the \$270, as cash in hand, to the \$1,451,743.16 so far received in gifts to Carnegie Tech, making the money received for school maintenance and endowment since the inauguration of the Magazine \$1,457,013.16, or a grand total for both institutions of \$2,634,794.80.

## POPULAR PRIZE FOR THE 1937 CARNEGIE INTERNATIONAL

*Frederick Waugh Wins in Four Successive Years*

THE Popular Prize in the International is awarded to the painting that receives the greatest number of votes of the visitors to the exhibition during the two weeks preceding the closing week of the show. The visitors are given no instruction or guidance as to requirements for a Popular Prize painting. The decision is left to them. They are told that the purpose of the prize is "to stimulate interest in the Exhibition, to encourage visitors to study the paintings, and to express their opinions after their own standards of criticism." The word "best" or any other leading word, that might be construed as defining or limiting "Popular Prize Painting" is not used on the ballot. The simple requirement on the ballot is that the visitor vote for the painting which he believes should receive the Popular Prize of \$200.

The painting which won this award

in the 1937 International was "Meridian." The fact that the artist's name was Frederick J. Waugh, and that he had won the same award in the three preceding Internationals, did not prevent the visitors from voting for his picture. With the persistent consistency of hewing to a line of work or thought that was a marked characteristic of the pioneer settlers of Western Pennsylvania, their latter-day descendants exercised their artistic freedom by voting for a marine by Frederick Waugh.

In winning the Popular Prize for the fourth successive time, Mr. Waugh has surpassed the record which he himself set last year, and has established an all-time score. The only one other artist who has won this award two years in succession is Malcolm Parcell, of Washington, Pennsylvania, who received it in 1924 and 1925.

The closest competitors of the Waugh



THE COUNTRY DOCTOR (Second Popular Choice)

By LAUREN FORD (American)

painting in the order of preference were: "The Country Doctor" by Lauren Ford (American), "A Game of Patience" by Meredith Frampton (English), "Ophelia" by Gerald Brockhurst (English), "On the Brodhead" by Edward W. Redfield (American), "Portrait of Miss Jane Flaccus" by A. K. Lawrence (English), "Afternoon in March" by Jonas Lie (American), "Two Women Sleeping" by José de Togores (Spanish), "The Burial" by Czeslaw Wdowiszewski (Polish), and "Steel, Steam and Smoke" by Everett Warner (American). Thus the popular approval, as indicated in the voting for this prize, was this year confined for the most part to American and English artists. Of the paintings that received awards from the International jury, the first prize winner, "The Yellow Cloth" by Georges Braque, polled the greatest number of votes.

When Homer Saint-Gaudens, Director of Fine Arts, wrote to Mr. Waugh about his fourth successive Popular

Prize, Mr. Waugh wrote in reply with all his characteristic modesty and insight as follows:

"I am not a man of habits as a rule, but this fourth event in my life causes me to suspect that the habit of sea painting has nearly swamped my understanding. How could I know what the result would be when Mr. Quantrell sent in that picture? But still it would have given me pleasure had a good ultramodern picture captivated the public interest. I am greatly in favor of all good ultra- and near-modern pictures, and am keen about surrealism, as my own experiences in dreams live up with it completely. I only wish I could remember my highly colored and interesting dreams, but as I cannot, I shall have to go to fiction when I break out in that line, if I ever get time to do so. I have, however, done considerable experimenting along the line of fantasy, only it is never propaganda or surrealism so far. I think the human

mind should be encouraged to imagination and in mental points of realism. Why always depict the 'Seen'?"

Frederick Judd Waugh is now in his seventy-seventh year. His father was S. B. Waugh, a portrait painter of Philadelphia. Rather naturally, at the beginning of his artistic career, the son took to figure painting. In fact, he continued his figure painting during a sixteen years' residence in England, and it was not until he returned to America that he became known for his marines. During his residence abroad he exhibited annually at the Royal Academy. While in England, he made the acquaintance of Alfred Harmsworth, the late Lord Northcliffe, and became associated with his newspapers and magazines as an illustrator. It is rather difficult to imagine the painter of "Meridian," in London, doing illustrations of battle scenes in the Boer War from descriptions cabled from the front, but that is what he did. It was work of this kind, painting miniatures, carving panels, experimenting in color or cubism, making repoussé work in brass,



OPHELIA (Fourth Popular Choice)  
By GERALD BROCKHURST (English)

copper, and silver, and refashioning old houses, that long since won for him the title of "the many-sided Waugh."

Frederick Waugh studied painting at the Pennsylvania Academy of the Fine Arts and at the Julian Academy in Paris. In 1909 he was made an Associate of the National Academy, and, in 1911, a National Academician. He has won many important awards, including the Clarke Prize, National Academy of Design, in 1910; the Harris Medal, Art Institute of Chicago, in 1912; the Palmer Memorial Prize, National Academy of Design, in 1929; and the Palmer Prize in 1935. He is represented in the permanent collections of the Metropolitan Museum of Art, the Art Institute of Chicago, the Cleveland Museum of Art, the Pennsylvania Academy of the Fine Arts, the Brooklyn Museum, the National Gallery at Washington, and in numerous private collections. He has been exhibiting at Carnegie Institute since 1908. His home and studio are at Provincetown, Massachusetts.

The second highest vote was cast for the painting "The Country Doctor" by Lauren Ford. It was known from the



A GAME OF PATIENCE (Third Popular Choice)  
By MEREDITH FRAMPTON (English)

beginning of the exhibition that this panorama of a New England village would receive a large vote, for there was always a group of people in front of it, following the ramifications of life in the little town of Bethlehem, Connecticut. The canvas was full of interesting incidents but yet had unity. It demonstrated Lauren Ford's highly personal style and her powers of invention in painting.

Lauren Ford is a daughter of the late Simeon Ford. She was born in New York City in 1891. She studied under George Bridgman and Frank B. Du Mond and is represented in the Metropolitan Museum of Art, the Corcoran Gallery of Art, the Art Institute of Chicago, and in many important private collections. Well known also as an illustrator, she has exhibited in Carnegie Internationals since 1934.

Meredith Frampton, the English artist whose canvas, "A Game of Patience," was third in the vote for the Popular Prize, is making his initial appearance at Carnegie Institute. He was born in 1894, the son of Sir George Frampton, noted English sculptor. He has exhibited regularly at the Royal Academy, of which he became an Associate in 1934. The painting, "A Game

of Patience," came to the Carnegie Institute from the Royal Academy exhibition of this year. In 1935, Mr. Frampton's "Portrait of a Young Woman" was purchased for the Tate Gallery.

The Popular Prize has been awarded each year since 1924 in connection with the Carnegie International. Malcolm Parcell was the winner of the prize that year with "Portrait of My Mother" and again in 1925 with "Portrait Group." Other winners were Leopold Seyffert with "Silver and Rose" in 1926, Gari Melchers with "The Hunters" in 1927, Edmund C. Tarbell with "Margery and Little Edmund" in 1928, James Chapin with "Emmett, George, and Ella Marvin" in 1929, Leopold Seyffert for the second time in 1930 with "Portrait of Marion Eckhart," Alessandro Pomi with "Susanna" in 1931, Daniel Garber with "Mother and Son" in 1933, and Frederick J. Waugh with "Tropic Seas" in 1934, "Ante Meridian" in 1935, and "The Big Water" in 1936.

The ballots cast in the Popular Prize voting were counted by a committee composed of Edmund M. Ashe, Earl Crawford, and Joseph Bailey Ellis.

J. O'C. JR.

## CHILDREN AT THE CARNEGIE INSTITUTE

*Classes Numbering 24,384 Came for Instruction and Appreciation from January to June This Year*

WHEN Andrew Carnegie gave the Carnegie Institute to the people of Pittsburgh, he doubtless visualized its constant use, through many years to come, not only by the men and women of the city, but by their children and their children's children in the things that make education a bright and happy vocation.

A constructive individual and co-operative program of education that will reverberate through many lifetimes was begun many years ago and is

growing with each succeeding month. This program extends through every day in every department of the Institute: the Carnegie Library has its large, airy Boys and Girls Room with especially selected books for all ages of young people; the Fine Arts Department has its classes in art instruction; Carnegie Tech conducts its particular and specialized classes in painting and sculpture for gifted children; and the Museum has a room set apart for exhibits and lectures, showing motion pictures for chil-



A PORTION OF THE SATURDAY MORNING SKETCH CLASS IN THE HALL OF ARCHITECTURE

dren and instructing them in nature study.

From these departments emanate many plans for the further enlightenment of Pittsburgh's boys and girls.

One program is that carried on by the Museum and the Fine Arts Department through cooperation with the Board of Public Education of Pittsburgh, by which school children come to the Institute at stated hours each week for instruction and appreciation of Museum and Fine Arts displays and exhibits. Under Institute teachers classes are enabled to study periods and divisions of natural science, and art history and products, using the Institute collection as a reservoir and storehouse for background examples and illustrations. It is this group that numbered almost twenty-five thousand in the first six months of 1937.

While pupils come from schools all over the city for week-day instruction, far-distant points in the state are also represented in the Saturday visitors. Last spring, when the fourth annual competition in nature study was held

at the Carnegie Institute, representatives came from Greensburg, Johnstown, and Altoona, as well as from many small near-by towns and schools. Groups from Harmarville, Vandergrift, Jeanette, Butler, and Ford City, and also from the University of West Virginia are among other regular visitors from outside the city and state limits.

The annual competition in nature study and the children's art exhibitions show the outside world, as no amount of writing would, just how much can be accomplished by using the resources of the Institute for education. The classes, in exhibiting their work, have shown substantial results which have amply justified the efforts exerted in their behalf.

The boys and girls have already begun their art training for the coming year, and Saturday, November 6, the Junior Naturalists Club members returned for their specific interests. Boys and girls between the ages of six and sixteen who are anxious to learn more about plants and animals are invited to come to these meetings.



## THE ROYAL GUARD OF XERXES

As you enter the Carnegie Institute Hall of Sculpture, through the big doors opening off the foyer, the friezes—painted casts simulating the originals now in the Louvre—on either side of the hall stand out against the quiet green walls and the cool, glistening Pentelic marble with all the pastel brilliance of jewelled sets. On one side is a marching lion, bordered above and below with two bands—one white and one a saddened yellowish orange—and set, stalking with proud mien and in all his fierceness, on a ground of turquoise tiles; on the other is a procession of advancing archers. These latter—by far the more colorful and more richly ornamented—have been identified as the famous "Immortals," so called by Herodotus in his history when he speaks of them as being in constant attendance on the Persian king, Xerxes. In Book VII he describes them thus: "...and of these ten thousand chosen Persians the general was Hydarnes the son of Hydarnes; and these Persians were called 'Immortals,' because, if any one of them made the number incomplete, being

overcome either by death or disease, another man was chosen to his place, and they were never either more or fewer than ten thousand."

Babylon was conquered by the Persians in 538 B.C.; Asia Minor in 546 to 544. By the middle of the sixth century before Christ, Persian power had been felt throughout the East. As the rulers conquered, they set up capitals and built great palaces. Cyrus, known as the Elder or the Great, 529 B.C., erected his seat at Pasargadas and placed the capital of his empire there. Darius the Great, 522—486 B.C., in whose time the Persian Empire rose to the height of its splendor, was not content, as Cyrus had been, to set up one imperial center and capital. He built two palaces—one just forty miles south of that of Cyrus at Persepolis, and another at Susa, which is to the north of Dizfoul, in the southwest corner of modern Persia. This one-time capital still retains the ancient name of Shus or Susa.

The ruins of these structures, beneath vast accumulations of dust and rubbish, have been discovered and reconstructed

by archeologists, the eminent Frenchman, M. Dieulafoy, among them. Dieulafoy had traveled about a good deal in Persia, was thoroughly familiar with the literature and people of the ancient times and, since he had made an extensive study of Persian art, was able to interpret his findings for posterity. It is mainly from his researches that we formulate a great many of our ideas of Persian magnificence in the days of the great conquerors.

Very little Persian art was original; most of its elements were drawn from Oriental sources, particularly from Assyria. Like the Assyrians, the Persians inherited from Chaldea the fashion of covering their walls with enameled or glazed bricks. The art of glazing, however, was perfected, not in Assyria or Chaldea, but in Persia, and it has never been surpassed. The two friezes were in the Susa palace of Darius the Great and are considered excellent examples of the work of the time. Although the tiles have been found only at Susa, they were probably employed at Persepolis and other cities also, because after centuries of knowing about their manufacture in Susa, the knowledge spread into Persia proper and their usage became universal there.

The palace at Susa, built by Darius in the days of Marathon, and reconstructed by the seventh monarch in the Achæmenidan dynasty, Artaxerxes Mnemon or Artaxerxes II, who ruled from 404 to 358 B.C., was a structure of one hundred and ten rooms—small and large—with rectangular courts and three long corridors. Harmonious in plan, and both symmetrical and compact in its masses, it was amply aired by great courts. It was fortified with formidable defenses consisting of a great, deep ditch and triple fortifications with towers about the citadel. The throne room, or apadana, an immense hypostyle hall for audiences, was surrounded by hanging gardens, an attraction borrowed from Chaldean palaces. The bases of the rows of columns which supported the roof of this structure—

similar to the great hall or hypostyle at Karnak in Egypt—are still in place on the leveled ruins of the throne room of Darius I. To this ancient grand reception or throne room probably belonged the enameled friezes of the lion and the "immortal" bowmen, for the cuneiform letters on certain of the tiles spell out the name Darius.

The frieze of the archers was discovered below the foundations of a gate of Artaxerxes' palace. In the recovery of the throne room alone, hundreds of glazed tiles, in various states of preservation, still bore witness to former glory. Such quantities of the bricks were found that research workers, after piecing them together, were forced to the conclusion that they must have gone around the entire great hall. Just where the frieze belonged, it is difficult to say. It may have made a sort of wall paneling, or, as Pillet's restoration of the Tribune of the Court of Columns at Susa indicates, the friezes may have been employed as a sort of screen in the halls. Certain portions seem to indicate that there was even an enameled brick staircase in the palace.

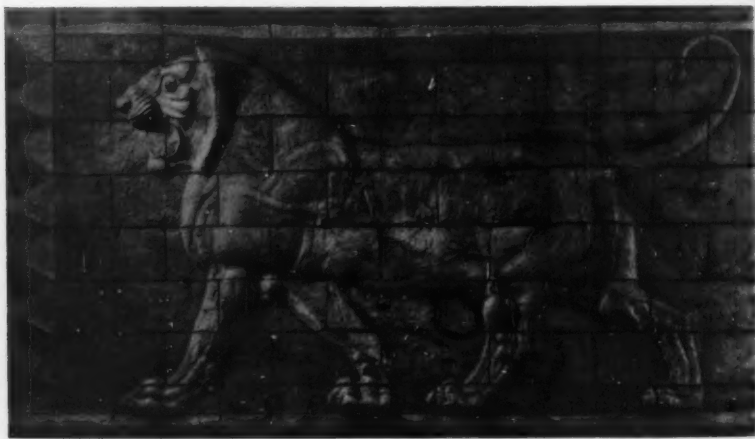
Friezes of this character added not a little splendor to the cedar roofs and the elaborately painted capitals of the columns. The frieze of lions may easily have decorated a propylon—an outer monumental gateway standing before the main entrance gateway to a temple—and, from its position at the time of recovery, was obviously later than the frieze of bowmen, which, judging by the fact that some panels are facing right and some going left, also may have been on either side of a gateway.

Strange as it may seem, the ancient Persians—who, some twenty-five hundred years ago, designed the originals of these friezes—had produced at least five colors in the enameled tiles before they started the actual construction of the palace, yet they used only the colors they seemed to like the most: deep yellow, brilliant green, and a sapphire blue. Seldom was there any red in their ornamentation despite the fact that they

had discovered the pigment and realized its uses. Perhaps red did not fit into the ancient theories of color harmony as the Persians had perfected them.

Since the coloring of the tiles is as fresh and bright now as it must have been shortly after the glazure had been put on, we have some idea just how lavish the decorations were and how colorful and gorgeous the entire aspect must have been. Some of the archers in the original frieze had fair skin, the Aryan archers who were also a part of the Persian army, but the ones in the Carnegie Institute replica are all black skinned, with long black hair and curly black beards. They belonged to a race closely akin to the Negroid and one that inhabited the Susian plain from a long remote and ancient time. They undoubtedly represent a part of the Persian army, and research workers believe they may easily have been the "Immortals." They proceed, in the frieze, in stately procession, garbed in rich, long-sleeved tunic garments of either citron yellow and a deep purplish blue, or white and purple. The robes

fall in graceful folds and are embroidered with rosettes and symbols of the Susian citadel. Implanted between each one of them is his spear, but the large bow over the left shoulder and the enormous quivers indicate that they were primarily bowmen. The spear is the symbol of the service in the bodyguard of their ruler. The ground upon which the figures are painted is a turquoise blue, just like the one used for the lions, with a decorative frieze above and below consisting of yellow and white triangles and palmettes—an ornament made of an arrangement of floral forms—against a field of blue. Some idea of the luxury of the Persian court is comprehensible from this frieze of richly equipped soldiers, wearing earrings, bracelets, and headbands, together with soft leather shoes and sumptuously embroidered robes. Certainly Darius in the original palace, and Artaxerxes in his restoration, spared no labor and no expense to make his court one which, even to people of this far-distant time, is remarkable for beauty and inspiration. D. N.



FRIEZE OF THE LIONS

The original of this frieze, and also that of the Five Archers, were found in the Palace of Susa by French archeologists in 1884. The many-colored tiles in the originals now in the Louvre—and reproduced in the replicas in the Carnegie Institute Hall of Sculpture—give some idea of the magnificence of palace art and life in the days of the great Persian conqueror, Darius.



## "THE PLAY'S THE THING"

*A Review of Ibsen's "Hedda Gabler"*

BY HAROLD GEOGHEGAN

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It is curious how wide a divergence of opinion we find among Ibsen's admirers as to the place that "Hedda Gabler" should take in an estimation of his work. R. Ellis Roberts in the *Encyclopedia Britannica* writes: "Of all

modern plays Ibsen's come nearest in form and sense of necessity to the theater of Athens; and of all his plays "Hedda Gabler," with the possible exception of "Ghosts," the nearest to the Greek. If Hedda had been called Medea, her egotistic perversity would not perhaps have so distressed those critics who pitifully complained that Ibsen's women are not womanly." On the other hand, in her "Modern Drama in Europe," Storm Jameson, who also admires "Ghosts" and thinks that Ibsen "moves among the immortals," considers "Hedda Gabler" "a sterile trifling with degeneration," and says: "The play is ugly and has nothing of inspiration and leaves only the sense of having witnessed a painful incident. Hence, as a work of art, it is a failure."

Where does the truth lie? Surely somewhere between the two. The comparison of Hedda and Medea seems beside the point. Medea, like Hedda, must have been an uncomfortable lady in the house of a gentleman who wished to "settle down," but there the likeness ends. Although Medea's revenge is cruel and monstrous—as a woman who has given up home and rank and committed crimes for the man she loves

only to find herself coolly discarded—she has the sympathy of the audience. Hedda's unhappiness is inherent in her nature and largely of her own making, her cruelties are mean and spiteful—can one imagine Medea in the episode of Aunt Julia's bonnet?—her audacities merely for the sake of a thrill. Fate really has been kinder to her than she deserves.

But to call "Hedda Gabler" "a sterile trifling with degeneration" and a "failure" is too strong a condemnation. It is true that there is little that is noble or uplifting in the play. It does not satisfy the Aristotelian definition of tragedy. It is impossible to have much sympathy with any of the principal characters except perhaps Thea Elvsted, and poor Thea somehow never seems quite to come alive. The moral lesson is not so clear or so insistent as it usually is in Ibsen, although in Hedda, as in the other plays, we find Ibsen's two constantly recurring ideas: that the unforgivable crimes are not daring to be oneself and denying love. We are surely given to understand that Hedda has been in love with Eilert Løvborg—at least as much as she can be in love with anyone. Hedda is certainly neurotic, perhaps even degenerate, but she is enough the usual type of neurotic to give the play a general application without making it merely a case history. And with what uncanny skill Ibsen has been able to show us the warpings and complexities of her nature and the crooked workings of her mind within the limited space at a dramatist's disposal.

It is not strange that the part of Hedda has been a challenge to every intelligent actress since the play first



SCENE FROM IBSEN'S "HEDDA GABLER"—STUDENT PLAYERS

appeared forty-seven years ago. Perhaps it is the only case in which a thoroughly disagreeable and unsympathetic character has seemed such a desirable part.

Hedda has had a few defenders—mostly among women who perhaps know more about her than I do. (I suspect one of the actresses who played her at this performance of almost liking her.) To me she is odious from beginning to end, though none the less interesting on that account. If a parallel for Hedda is looked for in literature, Shakespeare's Iago seems to me a much closer one than Medea.

When Ibsen's plays were new, it was the fashion to decry them as mere sermons or discussions in dramatic form and not plays at all. But where could one find a better example of a well-made play than "Hedda Gabler?" It is a miracle of construction. Every part of it dovetails into every other part with a neatness of workmanship and a skill in the concealment of artifice that makes the works of most playwrights look like botched apprentice work. No play can possibly live by the mere fact of its being well-made, but I am sure that one thing which has kept the plays of Ibsen on the stage now that most of

his ideas have lost their novelty, while the plays of others who have subtler and more profound and more beautiful things to say have disappeared into the library shelves, is his flair for what is theatrically—in its best sense—fitting.

The performance at the Little Theater, under the direction of Chester Wallace, was excellent. Mr. Wallace, who has the blood of the theater in his veins and who has directed everything from "East Lynne" to "Electra," was not likely to miss the dramatic possibilities of "Hedda Gabler," nor was he likely to overlay it with that deadly solemnity which is the bane of so many well-intentioned productions of Ibsen. The play moved easily and naturally with thoughtful and intelligent performances from most of the actors.

I suppose it is more theatrically effective to make Tesman a rather ridiculous person. It seems to be traditional, and I have seldom seen the part played otherwise. But could Hedda—the fastidious Hedda with her exaggerated sensibilities—have brought herself, no matter how hard-pressed, to marry someone not only mentally but also physically absurd? There is no indication that he has changed during their prolonged honeymoon. Granting the comic

conception of the part, the actor who played Tesman did a good piece of work, and got a laugh on every one of his "Fancy that, Hedda!"

In the first cast Thelma Schnee gave a remarkably intelligent performance as Hedda. Indeed, since Miss Schnee made her debut in her Freshman year as Everyman, I have not seen her give an unintelligent performance, but she has a poise and an authority that she did not have then. The part was carefully and logically thought out, her growing exasperation, her terror of public opinion and—what was more difficult—her horrified shrinking when her privacy of mind or of body was intruded upon were all subtly indicated. There was an occasional tendency to overplay: to treat the scene as a disciple of Sarah Bernhardt might have treated it. I did not think the groans and gasps that accompanied the burning of the manuscript added anything to the horror of the scene. The second Hedda, Jane Bennetts, although rather colorless in the first and second acts, played the last two with a quiet force that was very telling. Of the two Eilert Lövborgs whom I saw—there were three of them!—the first cleverly suggested the weakness and irresponsibility of this rather enigmatic character. The second was rather too normal and direct, but he spoke his lines with a clarity and crispness surprising in one whose native language is not English. Both Mrs. Elvsteds were suitably gentle and long suffering as that unhappy lady who ought to have our sympathies and who somehow does not. Judge Brack was as sinister as the actor's pleasant personality would let him be, but I doubt if Providence intended him to play villains.

Miss Schrader dressed "Hedda Gabler" in the costume of the early 90s, and very pretty the women looked in it too. We have got far enough away from the period now to be able to consider it as historic costume and not merely as an outdated fashion. It has a distinct, if rather mannered charm,

and is vastly superior to the hideous dress of the 80s which preceded it or the 1900s that followed.

Mr. Weninger's setting of the rather stuffy grandeur of the Tesman mansion, with its monumental stove as the main feature, seemed authentic in suggesting a Norwegian interior.

## FREE LECTURES

[Illustrated]

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2:15 P.M. IN LECTURE HALL

#### DECEMBER

- 19—"Through Giant Telescopes," by Everett Grant, lecturer and writer on astronomical subjects.
- 26—"Birds of Bonaventure," by Cleveland Grant, lecturer and photographer of unique bird habits and habitats.

#### JANUARY

- 2—"Dixie Land Yesterday and Today," by James C. Sawders, lecturer and author of articles on many subjects, authority on Latin America.
- 9—"Italy Today," by Major Sawders.
- 16—"African Adventures," by Carl Von Hoffman, ethnologist and world traveler.

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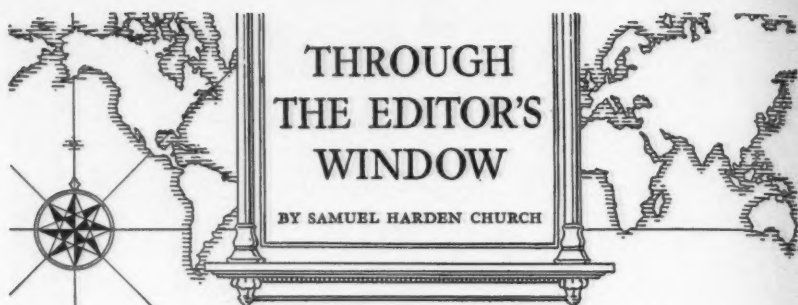
I think I see place and duties for a nobleman in every society; but it is not to drink wine and ride in a fine coach, but to guide and adorn life for the multitude by forethought, by elegant studies, by perseverance, self-devotion, and the remembrance of the humble old friend—by making his life secretly beautiful.

—EMERSON

### THE LIBRARY IN EDUCATION

Education is going to be recognized more and more as a lifelong process, and no greater agency exists for its continuation than the American public library.

—FREDERICK P. KEPPEL



THE PARABLE OF  
THE TAXICAB DRIVER'S BROTHER

THE newspapers announce that a member of Congress in a certain city who has just been elected to the bench "has chosen to succeed him in Congress a taxicab driver"; and the further statement is made that the taxicab driver, in order to maintain his membership in the drivers' union, will drive a taxicab every Saturday night until he is elected to Congress. As Koko, in "The Mikado," ejaculates, "Here's a state of things!" For, if the taxicab driver is to be chosen it follows, in these critical times, that we shall have confusion worse confounded.

But—this being a democracy—should he not be so chosen? We say, distinctly, No; and the reason why he should not be, is that he is a taxicab driver. At this point, I can imagine the look of amazement on the face of the taxicab driver's political sponsor when he reads that statement. Economic royalist! Snob! Prince of privilege! But, if we are to maintain America as a democracy, taxicab drivers should not be sent to Congress. That is just the trouble with Congress, that 75 per cent of its members in both Houses have not been trained to represent America. If the sponsor asks me, with a withering challenge in his eye, whom I would choose for Congress to represent me, I would reply that I would choose the taxicab driver's brother.

The objection is not that the taxicab

driver is relatively a poor man, nor that he follows a comparatively humble calling, for his brother is poorer than he, and as yet all as humble. But his brother started out with a different aim in life from driving a taxicab; he went through high school; and then, having a vision of the intellectual life, made his way through college, surmounting obstacles which the taxicab driver, taking the easy path, preferred to avoid. The brother then pushed on into a yet more difficult field of achievement, studied law, and was admitted as a member of the bar—his body poorer than Job's turkey, his mind richer than Plutus' mine. He had amassed in his brain the whole deposit of literature; he had absorbed the story of the nations; he had acquired a sound knowledge of the terrific power of economic law; he had learned one or two languages beside that of his native America—for he was born in America, and he knew the genius of America as no one born elsewhere could ever learn it. With his educated grasp of facts he saw that the pursuit of happiness in the human family, although at times elusive and discouraging, was always progressively upward; and this knowledge made him scorn the demagogue who sowed the seeds of hatred among those who were rising against those who had risen; and he perceived that the country could never be solidified by the spirit of union while it was divided by the voices of envy, and greed, and despair. Being moved by a profound love of his coun-

try, he resolved that, by using the talents of his education, he would legislate, not for a class, but for a nation; that he would sustain the right of property as an indissoluble right of life itself; that he would promote the felicity of existence among all his neighbors, and put hatred out of their hearts, and denunciation out of their mouths, and violence out of their hands; and that he would restore the love of peace—peace at home and peace abroad—among them all.

And that is why I favor the election of the taxicab driver's brother as a member of Congress. The taxicab driver himself is an essential member of society. But we are talking about the House of Representatives, and he is not qualified to represent me in Congress; his mind has not been fitted to do that; and if his sponsor is indeed allowed—as he never should be—to "choose" a successor to himself, I am humbly going to beg what I know I should stand in the market place and vociferously demand, that he shall choose the taxicab driver's brother.

#### COLONEL LINDBERGH'S RETURN

**A**LERT reporters recently discovered Colonel Charles Lindbergh and his wife landing from a steamer at New York, secretly back in America to spend the holidays with family and friends in this country; and straightway the newspaper men developed a curiosity as to the aviator's business and social purposes which is plainly irritating and annoying to the returning traveler. As a theoretical proposition, Colonel Lindbergh ought to be able to come and go anywhere in the United States, or, for that matter, anywhere in the world, free from the attentions of reporters and photographers; but as a rule of life he cannot do that. His audacious flight across the Atlantic Ocean ten years ago has given him a degree of fame that will make him for the rest of his life, together with prime ministers, inventors, scientists, and

great adventurers, an object of news wherever newspapers are printed.

It is unfortunate that this inescapable publicity does not accord with Colonel Lindbergh's wishes. But from the moment of his return from France in triumph after his great achievement he has permitted this spirit of haughty aloofness to grow within him until it has become an obsession in his character. His secret voyage from America on a freight boat, planned to beat the newspapers, became their front-page articles forty-eight hours after he had sailed from New York. His coming home on this occasion, sailing incognito, was discovered just at the moment when he thought he had for once succeeded in defeating the reporters.

Once upon a time when the first John D. Rockefeller was returning home from Europe, he said to one of his ship companions: "I wish you would tell me what Andrew Carnegie does when the newspapers pursue him."

"Certainly, Mr. Rockefeller," replied the other voyager, "he does what you do not do. He sends for the reporters and photographers and talks to them as one man should talk with others who follow a respectable profession and who desire to interpret him to their readers. Shall I proceed?"

"Certainly—pray go on."

"But when these same newspaper men come to see you—instructed by their employers to bring back some news about you—you avoid them, snub them, treat them as pests, depreciate them, and of course they never get a chance to write you up in a way that illustrates your character and your purposes."

"My dear sir," replied Mr. Rockefeller, "you have done me a great favor by telling me this, and I promise you that I shall profit by it."

When the ship docked and the reporters came on board, Mr. Rockefeller sent for them and, much to their astonishment, chatted with them in a free and friendly way; and the other passengers were delayed in going down the gangplank because Mr. Rockefeller

## THE CARNEGIE MAGAZINE

stood there to be photographed. Ever after that, for many years, whenever a reporter approached Mr. Rockefeller he received a cordial welcome and a friendly word of conversation.

Mr. Rockefeller was simply conforming to a custom, which is observed in America from President Roosevelt all the way down, to see newspapermen at all convenient times, answer their questions even on the telephone, and give dignity to their calling by recognizing its essential nature.

Colonel Lindbergh should do likewise. He would be far happier if he would cultivate a spirit of good companionship and good will and good humor, abandoning the supercilious manner which threatens to chill the regard of the American people. Let him walk up and down the gangplanks of the ocean steamers in the full revelation of his identity, and put his name on the passenger lists as other men do. If America is not right, let him join the rest of us in trying to set her right. And if he will emulate the kindness, tact, and courtesy of other men whose importance in the world is equal to his own, he will find that newspaper men are good fellows who, having received their crumb of news, will cease to haunt his footsteps or park themselves at his gate, and who will never break his confidence nor abuse his good will.

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1937-1938

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8—"Newfoundland Saga," by Stanley T. Brooks, Curator of Recent Invertebrates, Carnegie Museum. 5:45 to 6:00 P.M.

15—"Newfoundland Saga," (Continued) by Dr. Brooks. 5:45 to 6:00 P.M.

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